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But the question of the etymology of the name still remains. At this point we must note the important variant *Ḥa-am-ṁu-ra-bi-iḥ*, found in a Mesopotamian document published by Johns in *PSBA* 29 (1907), p. 177, and the name *Ili-rabiḥ* of the Amarna Letters.⁵ Hommel compares the element *rabiḥ* 'wide' with the Arabic *raḥaḥa*, *rabagha*, *rafaha*, *rafugha* (*OLZ* 1907, p. 485, n. 2). Ungnad reads *rapih* and thinks of the Arabic رَفَعَ or رَفَع, but in view of the fact that neither of these roots has been found in West-Semitic names he does not care to press the matter of the etymology of this element of the name. There is smooth sailing if we assume that *rabiḥ* stood for the West-Semitic *rawiḥ*. The root رَوِيَ *rawiḥ* has the general meaning 'to be airy, roomy, wide,' and *kimtu rapaštu* would then be a fair translation of the name Hammurabi.⁶ *HammuraBI* and *AmmuraPI* are variants, like *di-BI-ir-abi* and *di-PI-ir-abi*, of an Amorite name, the middle radical of whose second element was *w*. The disappearance of the *h* in the Babylonian forms of the name causes no difficulty. Whether the first element of the name, *Ḥammu*, is to be taken as the equivalent of the West-Semitic 𐎲𐎶 'people, family,' as the Assyrian scribe believed, or as the epithet of a deity, as most modern scholars hold, cannot, I believe, be decided.⁷

D. D. LUCKENBILL

University of Chicago

Assyrian lânu, 'aspect'—Arabic lāun, 'color'

In Assyrian we have a noun *lānu* 'aspect, form.' The Sumerian equivalent is *alam*, which is also explained by Assyrian *ḡalmu* 'image' and by *ḡalālu* 'to lie down' (cf. *SGI* 9; 196, l. 7; 206, nu ii). Assyrian *lānu* is a synonym of *igaru* (= *ḥigaru*

⁵ See Knudtzon, *Die El-Amarna Tafeln*, index, p. 1563.

⁶ Hommel's *rabiḥ* also has the meaning 'wide,' but if we start with this we cannot account for the *Babylonian* variants, *raBI* and *raPI*. The Amraphel of Gen. 14 is of no more value in the determination of the pronunciation of Hammurabi than is the Asnapper of Ezra 4. 10 for that of Ashurbanipal.

⁷ For the literature on the different attempts to interpret this name see Tallqvist, *Assyrian Personal Names*, p. 84.

'enclosure, wall' (cf. *SGL* 26, 49, 192, 274). *HW* 382^a separates *lānu* 'enclosure' from *lānu* 'aspect, form, frame.' We call an enclosing border (French *cadre* = Latin *quadrum* 'square') a *frame* and *frame* denotes also 'form, structure.' In *NE* 136. 60 we have *lān-pāni* 'forecastle' (lit. 'enclosure of the front') = French *gaillard d'avant*, German *Back*, i. e. the place in the eyes of a ship where the seamen live. Another synonym of *lānu* is *zīmu*, which signifies originally 'bloom,' then especially 'rosy hue of the cheeks.' It has passed into Aramaic as *zīuā* (Dan. 5. 6, 9, 10; 7. 28), but corresponds to the Arabic *zahū*, from *zāhā*, *īāhū* 'to bloom, flourish.'

Just as *bāt* 'he passed the night' (Dan. 6. 19) means originally 'he housed' (German *er hauste*), as a denominative verb derived from *baīt* 'house' (which is connected with the preposition *bē* 'in' and the verb *bā* 'he entered,' lit. 'he inned'; see *AJSL* 22. 259), so Hebrew *lān* 'he spent the night' is derived from a noun corresponding to Assyrian *lānu* 'enclosure' (contrast *GB*¹⁰ 385^b). It means originally 'he made an enclosure' (Heb. *ṭirā*; cf. *GB*¹⁰ 276^a; Delitzsch, *Jes.*³ 705; *BL* 119). In the Sūdān and the adjoining regions a fenced camp or enclosure for the protection of the animals of a caravan during the night is called *zareeba*; for the original meaning of this term see my remarks in *AJSL* 32. 66.

As to the connection between *lānu* 'aspect' and *lānu* 'enclosure,' we may compare our *complexion*, which denotes 'aspect, general appearance,' but especially 'color of the face' (French *teint*), although it is derived from Latin *complecti* 'to encompass.' This shows that Assyrian *lānu* is identical with Arabic *lāṇ* 'color, form, aspect, species' (cf. Ethiopic *qāl* = *qāyāl*, for Arabic *qāyāl*). Dr. Ember identifies Arabic *lāṇ* = Assyrian *lānu* with Egyptian *ʿyn* (𓆎) 'color,' Coptic *EINE* 'image, form.' For the semantic connection between *species* and *enclosure* we may compare the Latin phrase *omnia una comprehensione complecti*. Arabic *sāḥnah* (or *sāḥnā*) means 'exterior, figure, form, complexion,' while Syriac *sēhāntā* denotes 'good complexion, beautiful natural color,' and Ethiopic *senḥāt* signifies 'a bald head' (lit. 'smooth,' cf. Heb. *ḥalāq*, Gen. 27. 11). German *Glatze* is connected with *gleissen* 'to glisten'; Middle High German *glitze* means both 'gloss' and 'baldness.' Arabic *sāḥana* signifies 'to break, bray, triturate, grind, smoothe' (syn.







kásara, dálaka, sáhaqa, dá'aka, mārása, mārata). Trituration of pigments renders them smooth; cf. my remarks on Sumerian *daggas* 'mineral pigments' (lit. 'ground stone'), which appears in Arabic as *daqš, raqš, niqš, niqs* (*OLZ* 16. 493; 17. 53, n. 5). Arabic *niqš* means 'figure, picture' and 'pigment, color' (cf. *naqīš* 'image, likeness'). Middle High German *lich* was used not only for 'dead body' (German *Leiche*; cf. Eng. *likewake, lichwake, lichway, lichgate*), but also for 'body, color of the skin, hue of the face, complexion, form, figure, appearance, aspect.' Our *hue* meant originally not only 'color,' but also 'appearance, form,' and just as Hebrew *malôn* denotes 'lodging-place,' while Assyrian *lānu* means 'aspect,' so we have *habitation* 'place of abode' and *habitus* 'general appearance,' both derived from Latin *habere*.

PAUL HAUPT

Johns Hopkins University

The Reading of GIŠ-ŪH^{ki}

A number of monuments from ancient Babylonia of the early period, such as the Stele of Vultures, the cone and net-cylinder of Entemena, the vase of Lugal-zag-gi-si, and the clay tablet of Uru-ka-gi-na tell us of an important city whose name was expressed by the ideogram *GIŠ-ŪH^{ki}*, also transliterated *GIŠ-HŪ^{ki}*, the true reading of which was in doubt. In spite of the confidence with which some, notably Contenau in the introduction to his *Contribution à l'histoire économique d'Umma*, have recently read the ideogram *Umma*, that reading was by no means certain.

In a syllabary belonging to the British Museum and published in Rawlinson V, col. 1. 4, the reading for *GIŠ-ŪH^{ki}* seemed to the copyist, Dr. T. G. Pinches, to be perhaps *šit-ma*. In *CT* 12. 28. 4, Dr. R. C. Thompson, in 1901, gave the following for the equivalent:  . Meissner copied the text thus:   (see *ZA* 20. 423), for which in his *Seltene Ideogramme*, no. 8539, he offered *um*(? oder *al*)-*ma* as the reading. In 1915, Dr. Pinches re-examined the tablet just before he published the Behrens Collection, and says the signs seem to be  , which he thinks might be read *šir-ma*. At the same time he gave up a previous reading *il-ma*. On the whole he admits that *um-ma* may be correct. In this connection he also makes the interesting suggestion